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VENETIAN PAINTINGS IN THE UNITED STATES: I BY BERNHARD BERENSON

IT is my intention to survey in these articles the paintings by Venetian Masters that I have seen in our home collections. No claim can be made to completeness. There are probably treasures unknown to me even in the few great Eastern cities that I frequent, while, as for the interior, my acquaintance with it is confined to a fleeting glimpse of Chicago and Cleveland many years ago. One hears of Rembrandts stalking across the prairies and climbing the Rockies, and of Velasquez invading the West supported by innumerable Grecos, but so far, I have come upon no trace of a single Italian picture of the first order having found a home across the Alleghanies.

Even our East possesses few Italian masterpieces. The Metropolitan Museum of New York and the Museum of Boston, where we might first have expected to find them, are virtually precluded by the constitution and policy of their governing bodies from acquiring great works of art, unless they fall in as gifts. Our private collections, save in a few instances, are of too recent a date to be comparable with those in Europe.

And yet a good start has been made. It is fair to remember that, extensive though the interest in Italian painting has been, scarce a dozen of its enthusiasts could afford to acquire the greatest or even the least works of art. Thus masterpieces are rare; although, in fact, we already possess a number which is surprisingly high considering the circumstances. On the other hand, few of the better known artists are entirely unrepresented. It is already possible for the student whose travels carry him no further north than Boston, no further south than Washington, and no further west than Detroit and Cleveland, to frame for himself, after inspecting original

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specimens, an idea of the evolution and even of the value of Italian painting not too inaccurate and not altogether inadequate.

The following articles have chiefly this type of student in view, and the treatment will accordingly be historical.

I.

No history of Venice yet written—not even Mr. Horatio Brown's evocative and illuminating study—conveys half so vividly as does a glance at Venetian painting, the sense of how isolated, during the fourteenth century, was the Republic of the Lagoons from the remainder of Italy. Thus, Giotto labored for years in Padua, the nearest town on the mainland, and his activity there quickly altered the typography, so to speak, as well as the technique of the painter's art throughout the whole of Northern Italy. In Venice alone it took decades before a clear trace of his influence began to appear. And this, when it came, was almost entirely confined to such general elements as shape and composition, while the substance, the craft, the technique, remained imperturbably Byzantine. The green underpainting, the profuse gilding, the effects of lacquer or enamel, suffered no change worth mentioning before the revolution started by Gentile da Fabriano and Pisanello and achieved by their pupil and follower, Jacopo Bellini. This revolution, we may note in passing, followed the conquest of Padua in 1405 and the initiation of that continental policy which rapidly turned Venice into a great Italian power. Even then, the Vivarinis and their spiritual kin retained a great deal of Byzantinism in their art, and the last of them, Alvise, betrays its continued hold upon him not only in his harder, more polished surfaces, but in his failure to assimilate the new composition and even the new lighting.

These paintings of the fourteenth century and those of the fifteenth which were least affected by the Bellinesque innovation, will form the subject of the first of this series of articles.

II.

We begin with the signed work of Caterino in the collection of Mr. Henry Walters of Baltimore (Fig. 2), which has been reproduced and minutely described by Prof. Laudedeo Testi in the first volume of his very compendious and most learned "Storia della

Pittura Veneziana" (p. 244). Its reproduction dispenses us from a minute description. The same authority (*ibid.*, p. 237) tells us that Caterino was known to be active between 1362 and 1382. He was, in fact, one of the prominent painters in the Venice of that time. A glance at Mr. Walter's Polyptych will suffice to inform us that painting in Venice during the decades just mentioned was still playing the same subordinated and modest role that it seems to have taken in the Mediæval Greek world. The general effect of type and color and surface is overwhelmingly Byzantine, and the technique almost wholly so. The Madonna manifests signs of Giottesque influence, coming, however, not directly from Giotto himself at the neighboring Padua, but indirectly through his Romagnol followers at Rimini and its coasts. The few miles of land travel proved so efficient a barrier, before the conquest of Padua and the consequent closer communications, that all the Italianism recognizable in Venice till after 1400 came thither by the sea. As the Madonna in this picture is so much more Italian than any other of Caterino's known works, we may safely regard it as the latest we possess.

Venetian paintings dating from before the Renaissance are so rare that we must not disdain a small Triptych (Fig. 1) in the same collection of Mr. Walters at Baltimore, mediocre enough intrinsically, but with some of the attractiveness of old icons, and not devoid of interest. In the central panel we see Our Lady seated on a flowered hillock, with the Child eagerly clinging to her. Above is the Crucifixion. In the right panel we have the Virgin Annunciate over St. James, in his turn over St. Margaret; and in the left, the Angel of the Annunciation over the Baptist and St. Catherine. The ground, of course, is gold; the enamel-like technique is still Byzantine. The florid pinnacles, combined with a return to round arches, enable us at once to date this modest achievement as of about 1400. Who its author may have been, I have no idea, except that he undoubtedly was a Venetian. The Angel Gabriel recalls both of Lorenzo Veneziano's angels in the Venice Academy (Nos. 9 and 10). The Madonna, on the other hand, is distinctly of Bologna-Marchigian origin, seated as she is on a hillock with rays emanating from her and stars all about her—a motive recurring in the dazzlingly decorative panels of Andrea da Bologna and Francescuccio Ghisi at Pausula, Fermo and Ascoli. I suspect, by the way, that this motive of the Madonna sitting low, destined to become al-

most universal toward 1400, was invented in Bologna decades earlier. Our painter would seem to have had direct contact with the source, for had he got it from such a model as Giovanni da Bologna's panel now in the Venice Academy (No. 17), he would, like that, have omitted the stars.

Passing over a rougher work more in the manner of that embogged Byzantinist, Semitecolo, a Madonna belonging to Mr. D. F. Platt of Englewood, N. J., we come to the only other Venetian painting of fourteenth century character that I can remember having seen in America. It is an oblong panel in the gallery of the New York Historical Society, which, many years ago, when I last saw it, had the number 183, and was ascribed to Taddeo Gaddi. Evidently a *predella*, it represented the Crucifixion, with the Blessed Virgin fainting into the arms of one of the six women surrounding her, and on the other side the soldiers dividing Our Lord's garment. At the time, the shapes, the arrangement, the color and the technique all struck me as Venetian, although under more than ordinary Italian influence. I have no photograph, and the reproduction in the Artaud de Montor Catalogue (Plate 28) is of that smoothed-out, rounded, blurred character which made connoisseurship, until quite recently, so vague and indecisive.

III.

The most interesting painter of the transition from the Greek Mediæval style to that of the Italian Renaissance is not represented anywhere in America. This was Jacobello del Fiore, who, in his sumptuous "Justice" of the Venice Academy, in his mighty "Lion" of the Doges' Palace, and in a "Madonna" in my own collection, advances upon his age to a largeness of planes and a succulence of treatment curiously like Palma's. The haphazard of saleroom, or of journalism, has caused him to be overshadowed by a painter far less gifted as an artist, and much less interesting as an historical figure, for Michele Giambono was little more than a docile imitator of Gentile da Fabriano and Pisanello, and he is usually toothless, limp and woolly. His technique, based doubtless on Byzantine practice, retains, as does his color, something of the gorgeousness of the East. But as this necessarily disappears in black and white, we shall not reproduce the only fragment of his I have found in America,

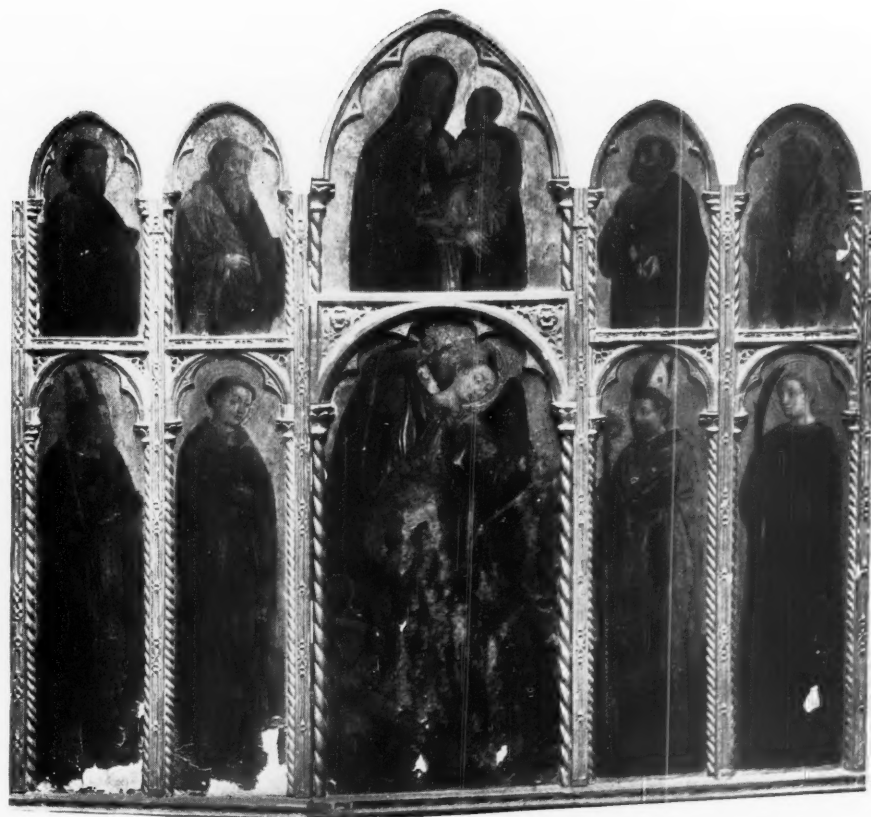


Fig. 3. GIOVANNI D'ALEMAGNA AND ANTONIO VIVARINI: POLYPTYCH.
Collection of Mrs. Dr. Henry Barton Jacobs, Baltimore.



Fig. 4. STUDIO OF ANTONIO VIVARINI: ILLUSTRATION TO A ROMANCE.
Collection of Mr. Henry Walters, Baltimore.

the half length of a "Sainted Bishop" belonging to Mrs. J. L. Gardner of Boston.¹

By this time Continental influence was streaming in and softening the crust of traditional craftsmanship that lay hardened in the studios of Murano. Thither came Giovanni d'Alemagna, an adept of the Franco-Flemish School, hailing from its last great outpost, Cologne, and made an alliance with Antonio Vivarini. The pictorial practice which resulted from their partnership was destined to oppose the innovations of the Bellini with a resistance rather of inertia than of principle; and it survived long enough to addle in its shell the gift of the last man of talent affected, Lorenzo Lotto.

It is not easy to distinguish between Giovanni and Antonio, and to allot to each his share of a given undertaking, and harder still to put into words the shade of difference we may end by perceiving. On the whole, the more sentimental and smoother faces, the softer modelling, the flatter colors, are Giovanni's, while the harder heads, drier effects and more serious attempt at drawing, are Antonio's. Antonio, however, survived his partner for many years, and his paintings gradually took on more of the character described. But as he instantly called to his aid his younger brother, Bartolommeo (of which fact we are informed by the signature of the Bolognese Polyptych dated 1450, the very year of Giovanni's death), we must still remain on the look-out. Happily, confusion between the two brothers is easier to avoid, for we have ample means of knowing Bartolommeo's independent manner; and besides, this partnership does not seem to have lasted more than ten years.

An important work executed probably by Giovanni and Antonio together may be seen in the collection of Mrs. Dr. Jacobs at Baltimore (Fig. 3). It is a Polyptych in ten parts, on gold ground throughout. The central composition represents St. Michael in the act of striking down the Dragon. On each side are two Saints in full length. Above the Michael we see the Madonna and Child, and on each side two further Saints, all these figures (excepting

¹ The "Dead Christ" in the Metropolitan Museum, as well as its variant at Mr. Horace Morison's in Boston, are not by Giambono, but quite certainly by a contemporary painter from the Marches, probably from Ancona itself. He shows himself a firmer draughtsman, better painter and more magnificent colorist than the fluffy Venetian. The Metropolitan Museum version has been a bone of contention between Prof. Laudedeo Testi and Prof. L. Venturi (*Rassegna d'Arte*, June, 1911; February, 1913). Prof. Venturi is wrong in calling it a forgery, and Prof. Testi in believing it a Giambono, and in regarding the Padua version as a copy after this panel, when, as a matter of fact, it is an independent original by Giambono. I note that in the heat of controversy Prof. Testi goes so far as to distort the name of Bryson Burroughs into Brepon Burroaglio!

naturally the Child) being little more than half length. It must have been, when in better condition, a gracious and sumptuous as well as a typical creation of the first Vivarini. Michael has much of the personal beauty and decorative value of contemporary Catalan painting, and I should be inclined to regard it as more especially Giovanni's work. And so, possibly, may be the figure with the palm. All the others are more probably Antonio's. A comparison with the Polyptych at Parenzo (in Istria) dated 1440, and with the "Coronation" at S. Pantaleone in Venice dated 1444, inclines one to assign Mrs. Jacobs' work to the same period.

In the Walters Collection, also at Baltimore, there are two panels attributed to our earliest Muranese. The "Madonna" is undoubtedly an independent work of Antonio's. She sits on a flowered hillock, against a gold ground, worshipping the Child lying in her lap. The influence here is that of Gentile da Fabriano, and the quality of the picture is not unworthy of that inspiration. The action of the Child is rather better than in Gentile, but both the drawing and the color are less delicate. The other panel shows "St. Jerome" standing in his cardinal's robes against a patterned background. In one hand he holds a book, in the other a church with a round bell-tower. It is a variant of a figure relatively frequent in the paintings of the Vivarini, typical instances occurring in the S. Pantaleone "Coronation," in the great Venice Academy Triptych and in the S. Zaccaria Polyptych. It is to the St. Jerome in the last that Mr. Walters' figure comes nearest; but his panel is of a color at once more saturated and softer than I am acquainted with in the works of Giovanni and Antonio da Murano. I have therefore a certain hesitation in ascribing this impressive and attractive panel to either painter. If it be by one of them, that one is Giovanni.

Another "St. Jerome" belongs to Mr. Augustus Healy of Brooklyn, N. Y. I unfortunately remember nothing about it except that I thought it was by Antonio. To a later phase of the same painter's career belongs a full length 'St. Bernardino' in the possession of Mr. J. G. Johnson of Philadelphia. Mere mention will suffice, as I have said what I have to say about it in my Catalogue of the Italian Masters in that Collection.

Finally, there is a "Dead Christ" belonging to Mr. D. F. Platt of Englewood, N. J. He is seen against the Cross, naked from the waist up, rising out of the tomb, with His side and hands pierced.

There is quiet feeling here and depth. We may ascribe it, despite obvious faults, to Antonio in his latest years, when he painted the same subject at Osimo and at Bari. On the other hand, I feel somewhat timid about accepting as Antonio's the four panels published by Mr. F. M. Perkins in the *Rassegna d'Arte* of 1909 (p. 88). They belong to Mr. Francis L. Bacon of New York, and represent "SS. Christopher, Nicholas, James and Antony." As I am not acquainted with the originals, and as the reproduction gives me no color and no clear information as to condition, I can only say that the Nicholas and Antony may have been painted by Antonio and soon after 1440, but not the other Saints.

IV.

Compositions of a narrative character, both lay and ecclesiastical, must have abounded in Venice before 1480. Yet by an unlucky accident few of any earlier date have been preserved. All the more precious, consequently, are the few that have come down to us, and this alone should lead us to give some attention to three such paintings in the Walters Collection¹ (Figs. 4, 5, 6), even if they were intrinsically less interesting and entertaining than they are. They have, moreover, this additional interest that, since they are too large to have been chest fronts, we may imagine them to have formed chamber decorations. They thus may claim to be a rarity, since, in this kind, little even of Tuscan work has survived.

Unfortunately I am unable to interpret these pictures and say what they illustrate. I lack the necessary familiarity with the tales and romances which the later middle ages echoed from the remote past of Greece and Rome. And besides, it is not likely that the subject was exhausted in these three panels. It is probable that, forming, as it may have done, the decoration of a room, the series may have been more numerous. Even the fact that one of them is nearly ten feet wide, while the others are only eight, and may therefore have occupied a central position, gives me no clue.

Let us begin with this wider panel (Fig. 4). In the foreground of a landscape of rock and grove and wood, we see, a little to the left, an arched temple of rather Brunelleschian architecture. Within, on an elaborate pedestal, stands the statue of a naked goddess with a globe in her hand. Below are two priests, one of them wearing

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a high Byzantine hat. Outside are a number of ladies and gallants, all meticulously dressed in the finery and foppery fashionable toward 1465 or so: shaved foreheads and bulging head-dresses for the women, curls and ringlets for the men, and sumptuous brocades for all. The gallants, with mincing gait, are trying first to induce and then to force the ladies to embark with them in a ship anchored on the right. Its pennons bear the crescent moon. This emblem served, in the Renaissance, to indicate the presence of people who were regarded as outside the pale of Græco-Roman civilization, ancient or contemporary, of Barbarians in the classic, or of Paynims in the Christian world.

We may perhaps assume that the narrative is continued in the panel (Fig. 5) which shows a group of ladies harangued by one of their number. Have they just landed from the galleon in the offing, and is the fool in motley celebrating the event, and are the gallants going to lead them into the town of toy blocks we see to our left? If so, then the third panel (Fig. 6) shows the same ladies in the royal square of the town, with their leader kneeling at the feet of a King, while his Queen and her ladies look on.

The faces are so ugly and the drawings so indifferent, that we may fail to do justice to these decorations. Yet apart from the quaintness and amusing absurdity which appeal to us, but could never have been apparent to contemporaries, these paintings have not only considerable qualities of narration, but of arrangement and grouping as well. Evidently the painter reveled in brocades as much as the people he worked for, and one of the ladies, the one nearest the clown, has insisted on being portrayed from the back so that her gorgeous costume should be fully displayed. For us again, these paintings have the further value of revealing the ideal of the elegant and stately existence entertained by Venetians of rank and fashion during the earlier Renaissance.

I assume that these decorations are Venetian, but as I first knew them many years ago passing for Cossa's, and as they entered Mr. Walters' Collection as "School of Fiorenzo di Lorenzo," a word to substantiate my attribution may not be out of place.

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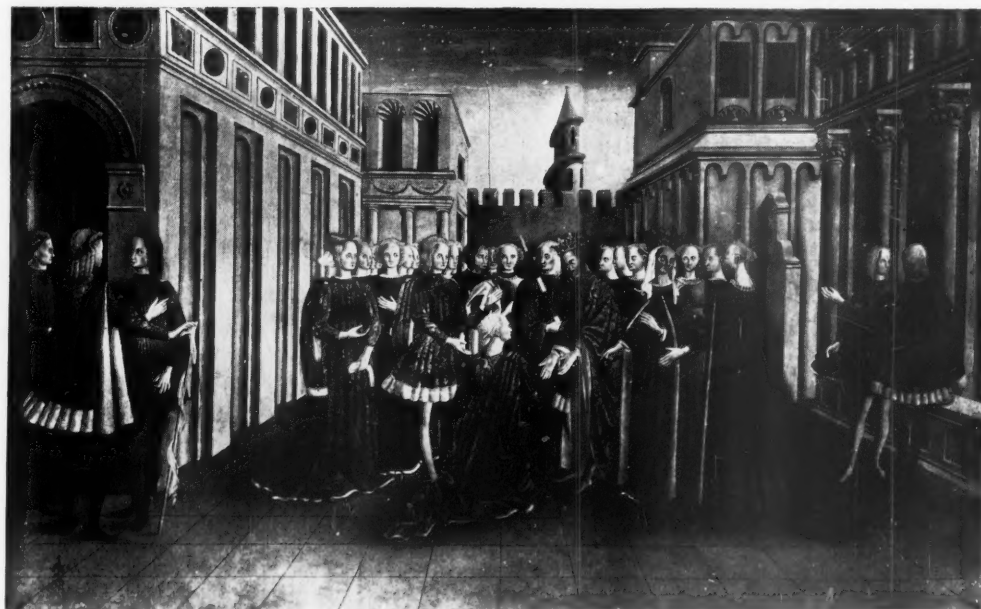


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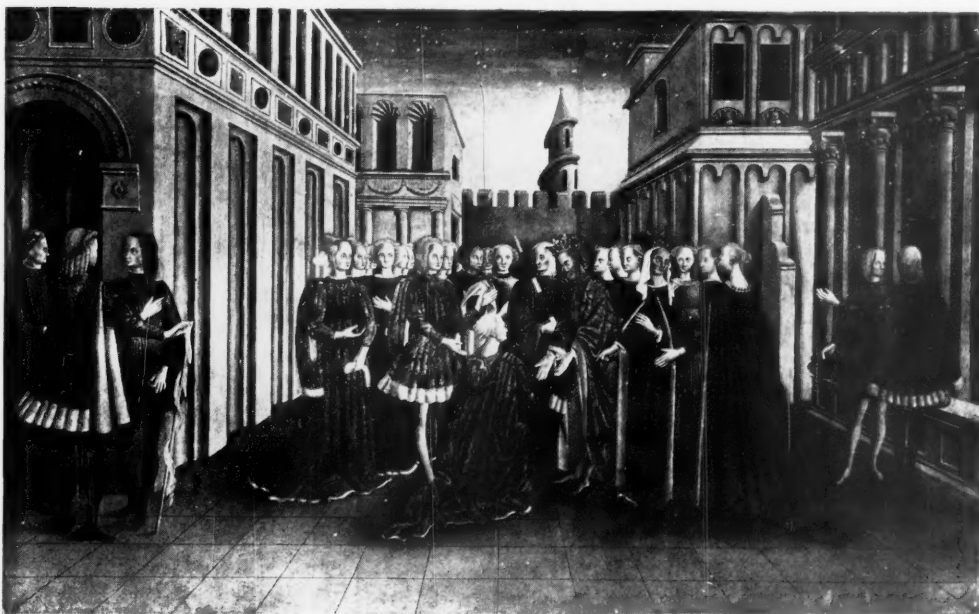
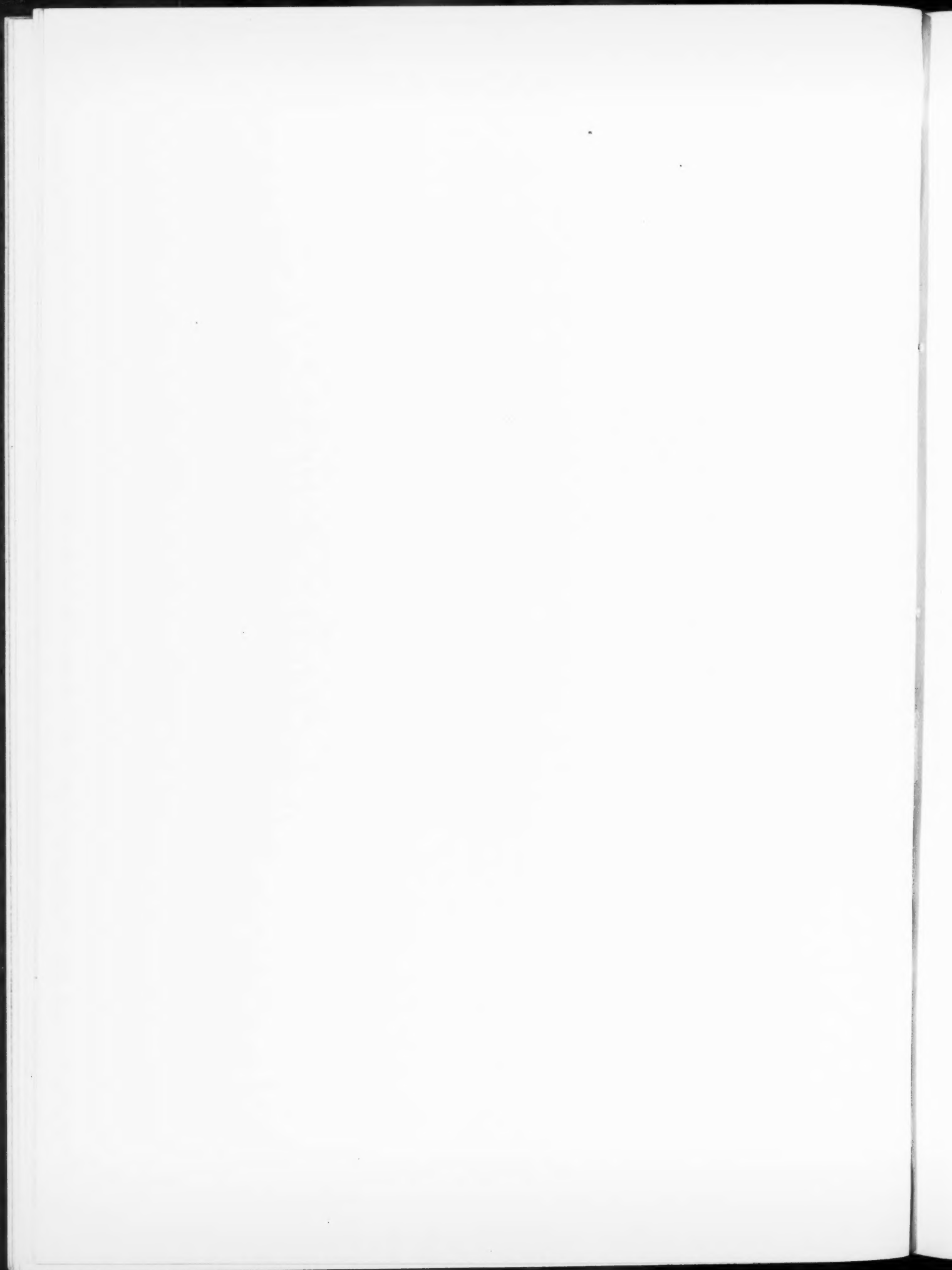


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here are ugly in a way that reminds one of the faces in the Schifanoja frescoes at Ferrara. There is this difference, though, that in these Cossesque frescoes the ladies are ugly with energy, with humor and even with charm, while here they are ugly without alleviation or excuse. Moreover, the women at the Schifanoja are drawn and modeled with much vigor and mastery, while here the heads and faces are the weakest part of the work.

What we do find to be the case with the faces of the men as well as of the women in these panels, is that they all have the pinched anxious look of Antonio Vivarini in his later years. The women, being ladies of fashion, do not occur in his known paintings, for these are all ecclesiastical, but the men may be found in the S. Zaccaria Polyptychs, in that of 1464 from Pesaro now in the Vatican, and even in the much earlier "Epiphany" in Berlin, to cite conspicuous examples only. The landscape with its spur-like hills occurs in the Berlin picture too, and the bushes and flowers are notably like those in any of Antonio's paintings. The strongest link in the chain connecting these decorative compositions with Antonio Vivarini is the architecture, with its tendency to the close repetition of perpendicular elements, whether arched or square-topped. How characteristic they are of the earliest Vivarini will be recognized by everyone who has in mind the S. Pantaleone "Coronation," the Venice Academy Triptych, or, better still, the *Predelle* in the Vienna Academy with the "Story of the Passion."

It would be tedious to carry my demonstration further. I do not ascribe these paintings to Antonio himself, because I find them a little too poor in drawing, and there are such slight divergencies in type as one would expect in work designed by a master and executed by his pupils.

The date is clearly determined by the costumes as being about 1465.

SOME SCULPTURES FROM VERROCCHIO'S WORKSHOP · BY OSVALD SIRÉN

VERROCCHIO'S individual importance as an artist is more evident in his sculptures than in the paintings which are attributed to him. Not only traditional statements by Vasari and other old authors, but the whole character of his art, give us ample reason to believe that he felt himself more at ease when working in plastic material than when he used the brush. His artistic education was pre-eminently that of a goldsmith and he excelled in all kinds of artistic craftsmanship such as casting, chiseling, wood-inlaying, mechanics and so on, and even when he drew draperies it is said that he soaked the cloth in plaster so as to arrange the folds in a more sculptural fashion. It is the strikingly plastic, often over-emphasized, treatment of the draperies which, more than anything else, gives us the clue to Verrocchio's own creations. In this respect scarcely any of his numerous pupils quite reached the level of the master: Lorenzo di Credi developed Verrocchio's plastic draping into heavy bulkiness; Leonardo soon found a much simpler and richer mode of treatment. However, there is a basis of plastic clearness even in his draperies which he evidently inherited from the master. On the other hand, it should be stated that there were less gifted individuals working in Verrocchio's *bottega* who did their best in imitating the master's mode of draping, thereby succeeding, however, more in catching the stiffness and angularity of the folds than the palpable gravity and clearness in the rendering of the stuff. Certain well-known Madonnas in the picture galleries at Berlin and London bear witness to this.

Verrocchio's monumental terracotta Madonna in the Museo Nazionale at Florence (Fig. 1) gives us the standard of his ability in the field of Madonna representations. She holds her own place among the numerous Madonna reliefs by Florentine Quattrocento sculptors. The Virgin is a lady of dignified beauty, not shaken by the pathetic emotions of Donatello's Madonnas, nor disturbed by that somewhat restless spirit which characterizes Rossellino's fashionable Virgins, but filled with a bright and harmonious happiness as she looks at the sturdy lad who is standing before her on the cushion. The type is strong, marked by a straight nose and a high forehead; the hands are particularly well formed, with beautifully modeled



Fig. 1. VERROCCHIO: MADONNA.
(Terracotta.)
Museo Nazionale, Florence.



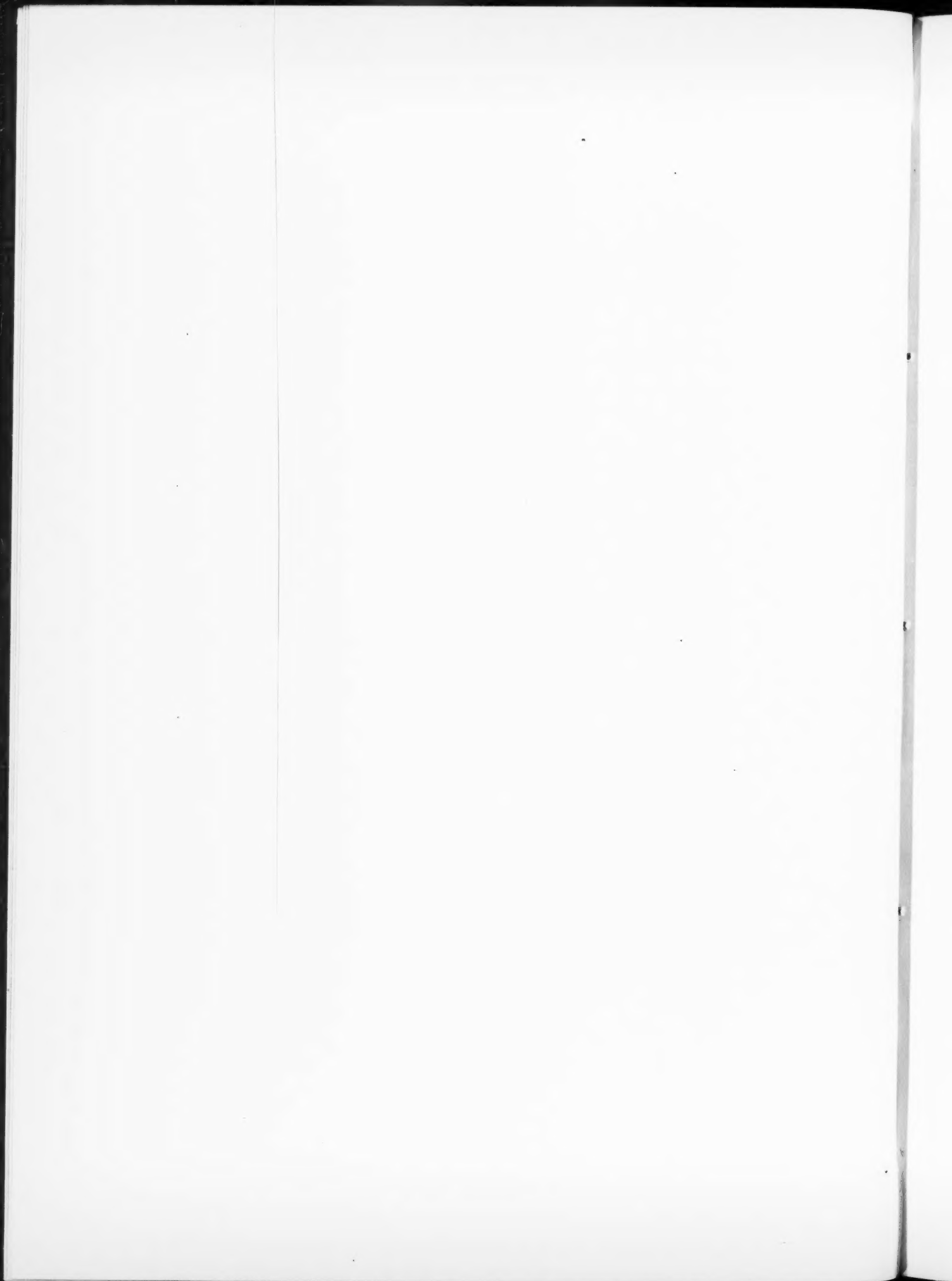
Fig. 2. SCHOOL OF VERROCCHIO: MADONNA.
(Marble relief.)
Collection of Quincy Adams Shaw, Boston.



Fig. 3. FOLLOWER OF VERROCCHIO: PORTRAIT BUST.
(Terracotta.)
Collection of Quincy Adams Shaw, Boston.



Fig. 4. LORENZO BASTIANINI (?):
PORTRAIT BUST.
Collection of M. Gustave Dreyfus, Paris.



fingers. And to these characteristics we must add the treatment of the mantle in sharply creased, excessively accumulated folds which give the impression of cloth soaked in plaster. It is a work of the same breadth and monumentality as Verrocchio's famous marble bust, the lady with the primroses, in the same museum. These works represent the full maturity of Florentine Quattrocento art; they form the bridge over to the High Renaissance.

There are no other plastic Madonna representations by Verrocchio or in his style which can compare with this, although we find his name used pretty often for compositions of this kind.

The most interesting and valuable among these Verrocchiesque Madonna compositions is without doubt the large marble relief in the Quincy Shaw Collection (Fig. 2); it is, indeed, a work of unusual beauty, standing in many respects alone among contemporary Madonna representations. The relief is larger than the usual Quattrocento Madonnas; it includes, besides the Virgin—turned almost in full front—with the Child in her lap the little S. John. She is characterized as a very young, almost girlish mother, lacking something of the composure and magnificent dignity which we found in the above-mentioned terracotta relief of the Bargello. The type and the hands are also somewhat different: it seems thus to us most likely that the work was done by some highly gifted pupil in Verrocchio's *bottega*, a sculptor whose individual talent was far superior to Francesco di Simone's, the stonecutter responsible for most of the Madonnas ascribed to Verrocchio. There is no marble Madonna by Verrocchio himself to outclass this work.

The Quincy Shaw Collection contains also a large terracotta bust, said to represent Lorenzo dei Medici and ascribed to Verrocchio by several eminent critics like Bode,¹ Makowsky,² Marcel Raymond³ and others (Fig. 3). As to the person represented, we must leave the question open, simply stating that we are unable to discover any likeness between this tame face and Lorenzo dei Medici's ugly but characteristic appearance. The bust was also doubtless executed some years after the death both of Lorenzo dei Medici and of Verrocchio; it shows a rather superficial and summary modeling, without that definite rendering of the bony structure of the face

¹ Denkmäler der Renaissanceculptur in Toscana.

² Verrocchio: Künstlermonographien.

³ Verrocchio: Maitres d'Arts.

which is so characteristic for Verrocchio. It could perhaps with more reason be brought in connection with Benedetto da Majano's art, but it is too broad and decorative a work for this mild and sentimental *scarpellino*. It is evidently done by a master who has studied Verrocchio and who tries to imitate his decorative ornaments (see the armor!), but who has no feeling for life in form and line. Still, it is from the end of the Quattrocento—it is no *pendant* to the terracotta bust, called "Giuliano dei Medici," in the collection of M. Gustave Dreyfus in Paris, as often stated¹ (Fig. 4). The Dreyfus bust is a work from the middle of the nineteenth century, probably by the well-known Italian sculptor Lorenzo Bastianini; it has, indeed, little in common with the works of the *Quattrocentisti*. The composition is over-emphasized and the modeling is characterized by that puffy, incoherent treatment which we find in Bastianini's works.

The same kind of modeling in puffy spots is also to be seen in another well-known terracotta bust which, according to the above-mentioned authorities, is a masterpiece by Verrocchio; it used to belong to the collection of M. Edmond Foulc in Paris and is now in the J. Pierpont Morgan library in New York. The composition is simpler, the lady does not turn her head so violently as the supposed Giuliano dei Medici; she is rather stiff and angular, but she lacks entirely that unconscious ingenuousness and charm which fascinate us in true Quattrocento works. Both the modeling and the patina bear witness of the nineteenth century; it is a masterpiece by Bastianini, not by Verrocchio.

Returning from this excursion about the Verrocchiesque busts to the Madonna compositions, we wish to mention in the first place a painted terracotta acquired a few years ago by the Metropolitan Museum (Fig. 5). The Virgin's type still recalls Desiderio da Settignano's dainty young Madonnas; she is more frail and girlish than the dignified mother in the Florentine relief; the forms are more restrained and spare. Her likeness to Verrocchio's bronze David, one of his earliest works, makes it probable that this Madonna was completed before 1470. But it is noticeable that the hands have already the same beautiful shape, the folds much of the same plastic quality, which we have observed in the later and more mature creation in the Florentine collection. The weakest part of this Madonna composi-

¹ Cf. the above-mentioned works by Bode, Makowsky, etc.

tion is the boy, who sits in a rather awkward position, balancing on his mother's knee while he smilingly performs the ritual benediction. The over-accentuation of his joints makes the legs appear almost detached, a fault which, however, is to be found, although in a less degree, also in the Putto with the Dolphin. The decorative effect of the whole is very much improved by the old coloring, a light blue in the mantle, red in the dress of the Virgin, which still remains in great part.

The same favorable statement cannot be passed about the preservation of the large terracotta relief representing the Madonna with S. John in the Widener Collection (Fig. 6). This work has been heavily repainted and regilded, but the composition is of unusual interest. It is attributed to Antonio Rossellino, but according to our notion the style of this relief is considerably later, broader and maturer than we ever find in Rossellino's Madonna reliefs; it comes much closer to Verrocchio's manner of expression.

The Virgin is represented almost in full front; the boy sits on her left hand and leans toward the little S. John, who is standing on a balustrade at the side of the Madonna, the composition being thus somewhat broader and heavier than in the previous reliefs. The forms are also rather full and well-rounded, but the types retain a marked Verrocchiesque character. That is especially true of the two boys, Christ and S. John, who may be called rustic relatives of the naked Bambino in the Florentine Madonna relief. For special comparison with these boys I also want to draw attention to the Madonna painting by Verrocchio in the Altman Collection, where we find a Bambino of the same heavy shape with short legs and swollen cheeks. But the Virgin is here much more dignified and beautiful; she is, in fact, surprisingly charming for Verrocchio.

Even if the Widener Madonna thus is inferior in quality and beauty to Verrocchio's authentic works, it cannot be overlooked that she has many points of connection with these: the hands have the characteristic elongated shape, the folds, particularly those of the heavy mantle, are piled up very much in the same way as in the Florentine Madonna, the type is a derivation from the same. We are inclined to regard her as a work of Verrocchio's *bottega* comparable in style and quality to certain other better known Madonnas of the same workshop, as, for instance, an uncolored terracotta relief in the Victoria and Albert Museum in London.

Among the unusually numerous sculptures in that museum which might be connected with Verrocchio or his pupils we would still draw attention to a little terracotta statuette of rare beauty.

This little terracotta (Fig. 8), which also represents the Virgin with the Child, although not in relief but in round, has been published in "Denkmaeler der Renaissance Plastik" as a Rossellino; other critics have given it to Desiderio da Settignano and also to—Leonardo da Vinci. This attribution was first made, although hesitatingly, by Sir Claude Philips in an article in *The Art Journal*, 1899. Without knowing about this article before, recently we had independently come to the same conclusion and wish to give here a few reasons for this attribution which might seem hazardous to more conservative critics. It should also at once be pointed out that it will to a large extent always remain a matter of sentiment whether this Madonna statuette shall be acknowledged as a creation by the young Leonardo or by some other pupil of Verrocchio. We do not know any other sculpture by Leonardo! But there is also none of the same epoch which can compare with this in refined character and beauty; the little statuette in the Gustave Dreyfus Collection sometimes grouped with this Madonna is evidently by another hand (Antonio Rossellino?) and inferior in quality.

Morphological details, such as the modeling of the refined, nervous hands and the arrangement of the deep and rich folds, prove sufficiently that the work was done in Verrocchio's *bottega*. A comparison with Verrocchio's reading S. Jerome in the same museum is in this respect most convincing, we recommend it to everyone interested in this problem—it reveals on the one hand a close stylistic connection with Verrocchio and on the other hand the superior individual conception in the Madonna statuette.

Where but in Leonardo's early drawings do we meet a Virgin so tenderly beautiful, so radiantly happy, so entirely animated with an expression of soulful joy? Especially two sheets with Madonna *del-gatto* studies by Leonardo, the one in the Uffizi (Fig. 7), the other in the British Museum, are of the greatest interest in this connection. Both belong to the young master's most spontaneous creations, retaining almost the beating of the pulse in their lines, the atmospheric shimmer over the eyes. The slender forms and the refined face couldn't be more a-twitch with life. The type is characterized by a long, slightly bent nose, a high forehead and a pointed



Fig. 5. VERROCCHIO: MADONNA.
(Painted terracotta.)
Metropolitan Museum of Art, New York.



Fig. 6. VERROCCHIO: MADONNA WITH ST. JOHN.
(Terracotta relief.)
Collection of Mr. P. A. B. Widener, Philadelphia.



Fig. 7. LEONARDO DA VINCI: VIRGIN AND CHILD.
(Drawing.)
Royal Uffizi Gallery, Florence.



Fig. 8. LEONARDO DA VINCI: VIRGIN AND CHILD.
(Terracotta.)
Victoria and Albert Museum, London.



chin; the large eyes smile just as much as the corners of the mouth. It is the same face, the same expression we find in the little terracotta statuette; even the characteristically bent position of the head and the downward look are the same.

The sturdy naked boy with the big round head is also much alike, although he in the plastic group is not engaged with the cat but simply playing with the end of his swaddling band and animated by exhilarating joy. The group is almost an illustration to Vasari's statement that Leonardo used to execute in his early years "smiling heads of women and children."

If we direct our attention to the treatment of the Virgin's mantle we observe that the folds retain much of that plastic quality which we have seen in Verrocchio's Madonnas, but at the same time they are suppler, thinner and more varied. Whereas Verrocchio's draperies involuntarily suggest the plastered cloth, the Virgin's mantle in the little statuette gives the impression of thin, slightly starched linen. They are disposed in a far more natural and free fashion than in Verrocchio's works, and although they are richer they do not appear so bulky as in the above-studied terracotta reliefs. The sharp crests, which now and then are broken into hook-like figures, are particularly characteristic, and so are the flat folds on the ground. We can observe the same particulars in the mantle of the kneeling angel which Leonardo painted in Verrocchio's Baptism of Christ, and perhaps still more clearly in two studies of draperies in the Louvre and in the Uffizi. Both are executed with the brush in sepia on fine linen and belong to Leonardo's earliest period, when he still was working in Verrocchio's *bottega*.¹

Several other particulars in the Madonna statuette, like the nervous hands, the decoration on the forehead, the veil, etc., could be quoted as characteristic particulars sustaining the attribution to Leonardo, but that is scarcely necessary since we once have recognized the master's spirit in the conception and his hand in the treatment of the drapery. Naturally the work stands in many respects behind Leonardo's mature creations; it is lacking in force, it is somewhat angular and disjointed, as all the Quattrocento sculptures of this period, but it is animated by the captivating charm and freshness of a budding genius.

¹ Although not included in Berenson's list of Leonardo's drawings, I cannot feel any doubt as to Leonardo's execution of these studies.

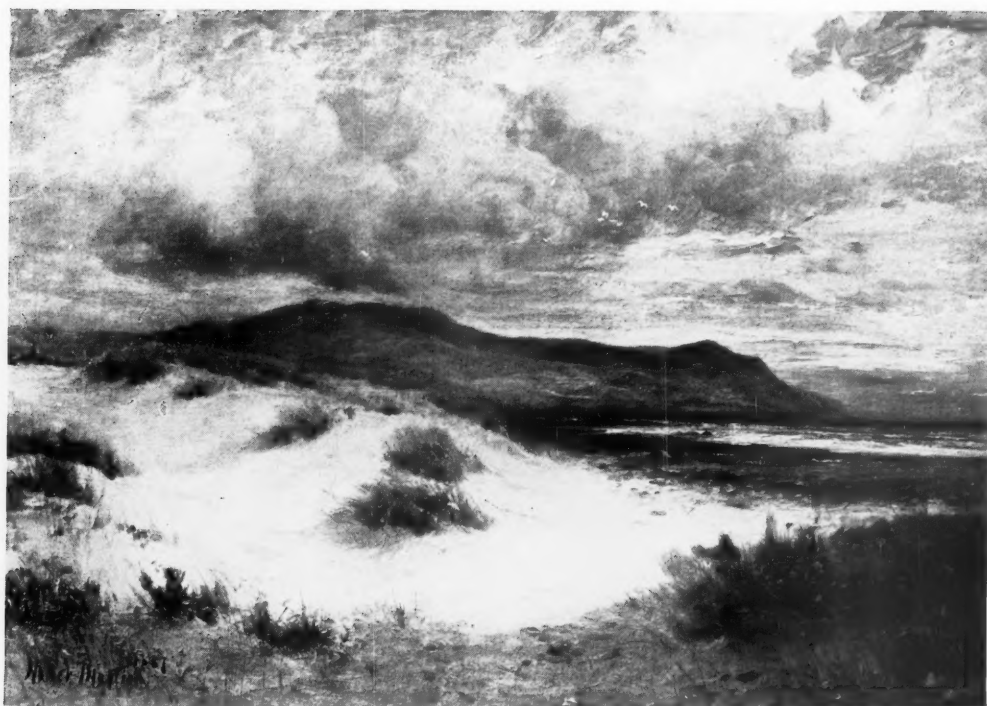
THE LANDSCAPE OF HOMER DODGE MARTIN · BY
FREDERIC FAIRCHILD SHERMAN

THE work of no American painter of landscape more certainly requires an intimate acquaintance for its full enjoyment or more fully repays one for a painstaking study of its various manifestations than that of Homer Dodge Martin. Inness, who was unquestionably a greater master, in all the wide range of his product, never but once or twice touches one so nearly. Wyant, who was more closely akin temperamentally, touches one oftener though never as nearly nor so deeply. His was also a poetic interpretation of nature notable for its refinement in the same sense as Martin's; his vision however was much more limited than either Martin's or Inness's and he was obviously incapable of developing the larger aspects of a theme as they did.

Wyant and Martin were both poets in landscape; Wyant is lyrical, Martin epic in his product. One may prefer the one or the other, but of relative value of the work of the two there can be no reasonable difference of opinion. Inness and Wyant, the former in a large and the latter in a smaller way, are both emotional painters. Martin is consciously intellectual. He selected his subjects with so comprehensive a knowledge of their adaptability to his needs and with so delicate an appreciation of their possibilities for the expression of his moods that one of his closest friends once said that his finest canvases looked as if no one but God and he had ever seen the places pictured. Wyant and Inness painted more nearly whatever happened to excite their emotion. That the emotions of the latter were of many kinds and those of the former of but few explains the variety in the product of the one that is lacking in that of the other. Wyant's paintings are full of sentiment of a very exquisite sort, tender but too serious ever to even approach sentimentality. Inness's are charged with much stronger feeling but seldom so finely felt if invariably more ably expressed. Indeed, both Wyant and Martin express more successfully the subtler aspects of nature and Inness's pre-eminence rests upon the variety of his achievement and the high average of its excellence rather than upon any superior ability in the matter of expression. Inness is too fully engrossed in the reproduction of the actual appearances of things to bother with their spiritual significance, so that, however



HOMER D. MARTIN: THE SUN WORSHIPPERS.
Collection of Mr. Louis Marshall, New York.



HOMER D. MARTIN: ONTARIO SAND DUNES.
Collection of Mr. William A. Putnam, Brooklyn.



masterly his pictures of peace or of storm, the full meaning of the scene is seldom felt in his rendering of it. Martin on the other hand never fails to make one keenly conscious of the loneliness and utter desolation of certain places nor Wyant of the pensive charm of others. In Inness we admire a wonderful faculty for the presentation, in a large way and with unsurpassed truth, of nature in her many moods, while in Martin and Wyant it is the expression of these varying moods through their interpretations of nature, a much more delicate and difficult accomplishment, that impresses us most forcibly.

That you will find the figure in many of Inness's finest canvases, admirably placed and beautifully suggested, while it practically never appears in the pictures of Martin or Wyant, signifying nothing if not that Inness felt the need of it as they never did in the rendering of pure landscape. Wyant often introduced cattle and sheep in his compositions, but Martin practically never did and in the best of him one will find no living thing to divert howsoever slightly one's attention from whatever mood is expressed or to detract in the least from the feelings it is sure to arouse.

To Homer Martin the look of the land with its accompaniment of sky was sufficiently expressive to make the addition of anything extraneous unnecessary to an adequate realization of the spirit of a place and a full rendering of its suggestion either of peace, loneliness, gladness, desolation or whatever motive its particular aspect might embody. While it is true that he includes in some of his most important canvases a deserted house, an ivy-covered church, a light by the sea, it will be noted that they are very much a part of the landscape in every instance as well as expressive in themselves of the very moods embodied in the scenes of which they are a part. Martin is at his best, however, in such works as *The Sun Worshippers*, *Ontario Sand Dunes*, *Westchester Hills*, *Adirondack Scenery*, and the others that are landscapes pure and simple, in which is no visible evidence of man or of man's work. There are no finer interpretations of the moods of nature in the whole of American landscape art and their sentiment is inescapable.

His range in the selection of subject is deliberately restricted as his interest was confined entirely to such themes as offered a satisfactory means for the expression of those moods of nature which corresponded most nearly to his own, and of which his intimate

understanding made him a masterly interpreter. He does not attempt difficult performances in oil painting to convince one of his mastery of the medium; in all his product nothing may be found that approaches the dramatic in action or intensity, but perhaps no landscape painter has ever expressed such depth of feeling as is evident in his finest works; and one will look far to find anything finer in the way of mere painting than certain pictures of his like *The Harp of the Winds* or *The Sun Worshipers*.

One realizes in Martin's handling of a subject an unerring instinct for the inevitable evidenced in just such a proportionate sacrifice of unnecessary detail and personal viewpoint as emphasizes properly its particular significance. In several of his subjects, of which there are variations executed at considerable intervals, such as the *Sand Dunes*, *Lake Sanford* and the *Adirondack Scenery*, which undoubtedly derives from the *Headwaters of the Hudson*, this process of elimination and refinement, the calculated cutting away of insistent trivialities and insistence upon the primitive and elemental meanings of the landscape, is patent.

I think one may find, without great effort, suggestions in Martin's work of his predilection for poetry and music and his reaction to the best of both, for certainly if the *Harp of the Winds* is not musical you will find no music in landscape art any more than you will find poetry there if not in the *Old Manor House*. His *Andante: Fifth Symphony*, painted with the exquisite strain of that air ringing in his ears, is a notable evidence of his cultivated taste in music, the like of which is not to be found elsewhere in landscape painting, and it is surely not presumptuous to assume in other canvases intimations of poetic origin; at any rate, it is impossible to look upon certain of his masterpieces without a new understanding of that love for the odes of Keats which led him sometimes to recite them, so truly do we feel the haunting melancholy of that immortal verse in his work.

Not many artists among his contemporaries were equally cultivated, and it is interesting to note that *La Farge*, who was the most distinguished of those that were, was one of Martin's few friends. That the small talk of the studios had no interest for him is the only possible explanation of his lack of comrades in them, for he was a man whom men especially found lovable. I imagine much of the time his fellow artists spent together in the discussion

of the problems of oil painting Martin must have spent steeping himself in thoughts that are too deep for words, pondering the memories of half-forgotten airs or "soaking in" the beauty of some immortal verse, and this difference in the use to which he put his idle moments is plainly to be seen, I think, in the kind of thing one finds in his pictures—not fine painting for its own sake, spectacular scenery for the sake of effect, or dramatic skies; not improvisations in color nor interesting studies in chiaroscuro, but certain inescapable intimations of the important fact that "the poetry of earth is never dead."

THE BLAIR COLLECTION, CHICAGO · BY GARRETT CHATFIELD PIER

A WELL-KNOWN critic has recently remarked that when the history of taste in the United States comes to be written, one or more of its most important chapters will be dedicated to the private collector. Such a survey could not neglect the various works of art owned by Mrs. Chauncey Blair, of Chicago.

This collector, in common with many of the more important American patrons of art, has restricted herself to no special phase of art or school. At the same time her collection, embracing, as it does, examples of the arts of both the East and the West, is not only of the first quality, but most charmingly varied.

Chronologically, the collection ranges from about the first millennium B.C. to the early years of the nineteenth century. To the first period belongs a superb basalt head of one of the Saitic kings of Egypt, and, far rarer perhaps, a unique low-relief head of an Assyrian king in painted limestone. This splendidly virile portrait dates from about the ninth century B.C.; it may indeed be a portrait of Ashurnasirpal. A large blue-glazed vase with square handles is of Egypto-Roman date, while an exquisite Greek (Alexandrine) torso of a youth and a charming head of Venus in marble, both aglow with that rich golden patine which only centuries of exposure to the earth deposits can produce, date from about the third century B.C.

To the Roman period belongs a rare series of silver vessels, and a choice group of the single-colored glass bottles of the Sid-

onian angular type. These last range in date from the first century B.C. to the fifth century A.D. To the later Roman era, and somewhere between the fourth and sixth centuries A.D., are assigned certain remarkable textile fragments of which this richly varied collection possesses two large and well-preserved examples. One, a circular medallion, decorated with a bold if somewhat crudely drawn design in crimson, blue and green, shows winged genii pouring out libations at the sacrifice of a steer in honor of Castor and Pollux—those “light-distributing gods” of the Mithras cult. The fragment is thus another example of that heavy and closely woven silk which, on account of its design, is commonly referred to as of the “dioscure type.” Of this type, but two other examples are known to us; one in the church of S. Servatius, Maestricht, and the other in the Berlin Museum. The design of the second age-stained silk is similarly Sassanian in style, and represents a mounted horseman, that great Nimrod, Chosroes II, it may be, urging on his galloping horse in pursuit of a wounded lion. Here again the figures, though crudely drawn, are richly colored, a deep crimson red being the dominant note. We may remark in passing that these rare fragments are but two of a large number of the most superb brocades and embroideries, consisting of many of the gorgeous crimson, blue, gold and silver threaded vestments from such Near Eastern fabriques as those of Brusa, Damascus, Cairo, and Ispahan. We shall have occasion to deal with these choice examples of the weavers and embroiderers’ art in a subsequent issue.

From one of the innumerable forest-grown temples in or about Angkor, in distant Cambodia, comes a large bronze forearm and hand, a model of exquisite delicacy and slender grace. Originally part of a statue somewhat larger than life, this finely modelled survival of a lost Avalokitésvara, or some such beneficent *bôdhisâtva*, seems to furnish a connecting link between the art of a vanished Khmer Kingdom of French-China and that Greco-Buddhist art which, coming likewise—though by a far different route—from India, spread with such marvelous results to China, Korea and Japan. With a rough stone head of Gautama Buddha from the same district, a head which has much in common with the gigantic heads of the Angkor pillars, it would seem to date from about the twelfth century.

To the sculptural art of the West belongs a Romanesque head



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Fig. 1. FRENCH 15TH CENTURY: VIRGIN AS A CHILD. (White limestone, painted.)

Fig. 2. FRENCH 15TH CENTURY: ST. SEBASTIAN. (Gray sandstone.)

Fig. 3. FRENCH EARLY 14TH CENTURY: VIRGIN AND CHILD.

Fig. 4. FRENCH LATE 14TH CENTURY: NIMBUS OF MUSICAL ANGELS. (Marble.)

Fig. 5. LATE ROMANESQUE: HEAD OF CHRIST.

Collection of Mrs. Chauncey Blair, Chicago.



of Christ (Fig. 5), a ruggedly virile work which preserves the full majesty of Byzantine painting. A century later in date is a Madonna and Child of the school of Auvergne, a rigidly dignified group in which the Madonna presents the stolid features, the apparently unseeing eyes and the hieratic pose of the seated groups of pre-Gothic art. The Virgin, seated in the "throne of Solomon," holds the Christ-child upon her knees. Both Virgin and Child are represented as of no special age or sex, a characteristic of the type. She is of wood—wooden, in more senses than one. A single redeeming feature, however, is the handling of her drapery folds, which fall in rhythmic waves from shoulders to feet. This arrangement is closely akin to that of the "flowing-water" style, so marked a feature in certain phases of Ceylonese, Indian and Sino-Japanese representations of the Buddha. Confronted by such stolid and utterly graceless figures, we can but be amazed at the short period of growth which culminated in the glorious sculpture of the early thirteenth century. Indeed, it is a great debt that we owe to the craftsmen of Burgundy, Champagne and Normandy, who were already well on toward that idealistic and far more sympathetic art which we to-day call "Early French Gothic." Though this group has long since lost its original polychrome decoration, faint traces of the deep-blue mantle being alone visible, it strongly resembles that famous polychrome group which is to-day one of the most revered treasures of the Louvre. A few of these Romanesque Madonna groups are still *in situ*, notably those at Ronzières, Marsat, Orcival and Saint-Nectaire. In these, as in the statue under discussion, the Virgin seems to play a secondary part, the Christ-child being customarily held upon her knees facing full front, presented as it were to the devout worshippers. At times, his head is slightly inclined downward, but as a rule, like his mother, he gazes stolidly, unseeingly in front of him.

With the coming of the Gothic art, all this is changed. The Virgin, now become the main theme, is raised to her feet, the Child being represented as a strictly human infant, inattentive to all but its mother. Held in the hollow of the Virgin's arm, he either plays with the tassel of her mantle or gazes lovingly up into her smiling face. Again, it would seem that the mere fact of raising the Virgin from the cushioned "throne of Solomon" served to do away with the hieratic rigidity of her former pose. We may note this in an

early fourteenth century group belonging to Mrs. Blair (Fig. 3), a group in which the clumsy naïveté of the Romanesque sculptor has given way to the tender suavity and freedom so characteristic of the best Gothic art. There is now a natural sway to the hips; the rounded limbs are attached to an anatomically correct trunk. The head, still veiled by an Oriental mantle, bends slightly forward, a sweetly austere smile irradiating the dimpled corners of the thin, but well-cut lips. It is a notable advance upon the infantile Romanesque sculpture, or even, dare we say it, upon that of the first Gothic of Chartres' west front, with its lines of thin, elongated and shoulderless saints and virgins hanging in their columned niches like the lifeless monks of the Cappuccini.

With the coming of the thirteenth century, there begins a renaissance in sculpture, more especially in the modelling of "the human form divine," an art which, to all intents and purposes, had been lost for a period extending over some nine hundred years and more. This sculptural art of France in the thirteenth century is characterized by a quiet dignity of pose and an austere sweetness of expression. Anatomical structure is there, conformity to nature and a strong vitality. For the sculpture of monasticism, entrained as it was in the Romano-Byzantine tradition, gave place suddenly to a strictly *lay* school, a school of sculptors who looked to Nature for their inspiration—in fine, that marvelous school of realism which we to-day call "Gothic."

From the close of the twelfth century, this early Gothic of France had developed with such amazing rapidity that it had already reached the height of its glorious career by the first half of the thirteenth century. We refer, of course, to the perfected Gothic at its simplest, its purest, its best; the Gothic of the sculptors of Amiens, Reims, Chartres and Notre Dame of Paris, the Gothic of the Beau Dieu of Amiens, the Virgin of the Visitation at Reims, and the Virgin and Child of Notre Dame.

The figure groups of the Middle Ages served a didactic rôle. They thus tended to become more and more realistic, emotional, and we are not surprised to find that the delicate *atticisme* of Chartres and Senlis gave place to the more lively art of Chartres' thirteenth century transept, or that of the great portal of Reims.

With the fourteenth century, the French sculptors forsook the essentially idealistic representations of apostles, saints and virgins

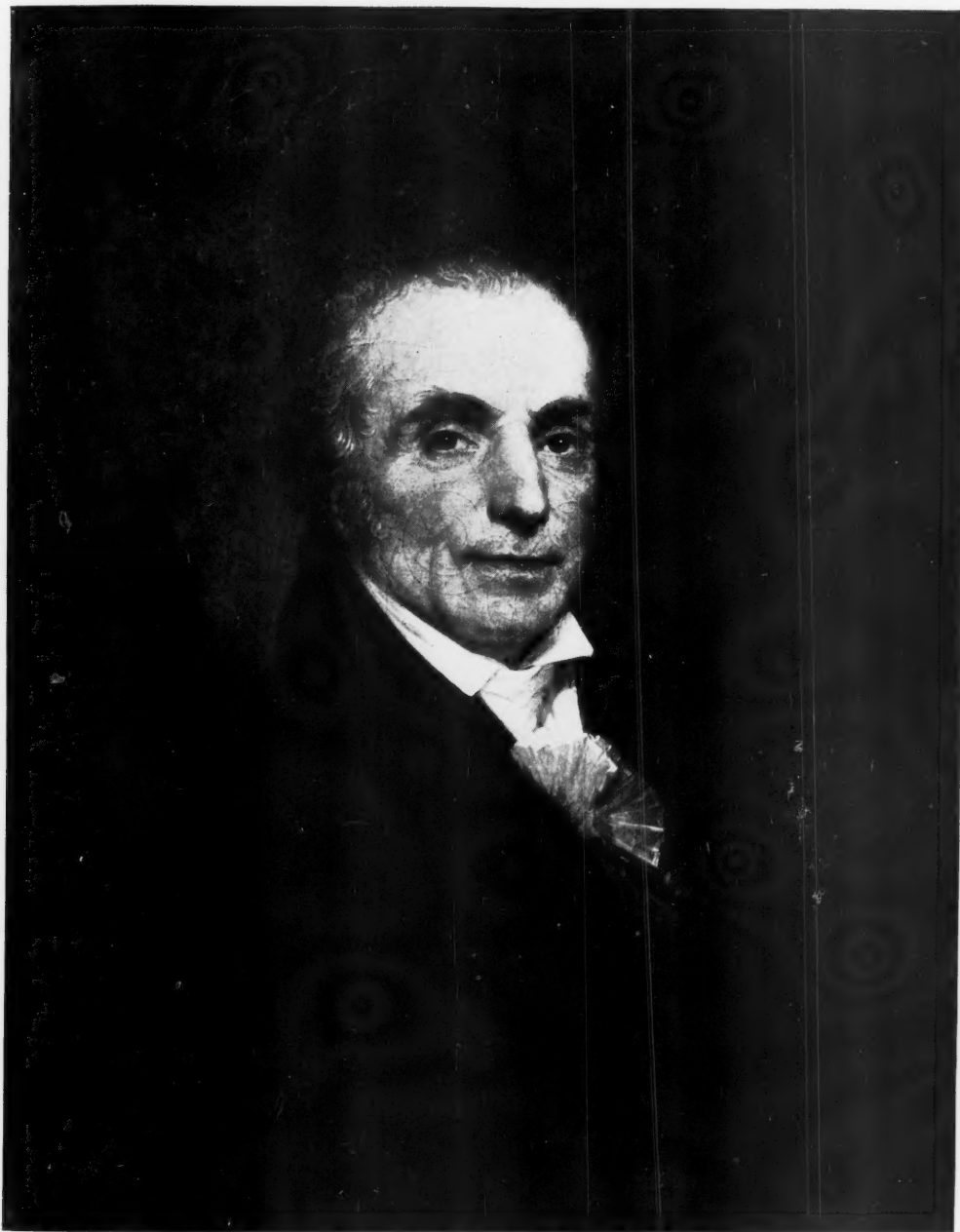
and turned for their inspiration to the forms and features of the men and women about them. Thus, from the second half of the fourteenth century to the middle of the fifteenth century, French sculpture tended to become ever more and more strongly emotional. The simplicity, restraint and consequent grandeur of the thirteenth century craftsmen, is now lost. The figures of the period are often charming, it is true, but it is a charm which one may call "earthly" as opposed to the ideally celestial visions of an earlier date. The one spoke to the spirit; the other to the senses. And yet, during the two hundred years of its history, this later Gothic of France, though affected with a strained and unnatural emotion, is never without strong evidences of the essentially French genius which inspired it.

An example of this later phase of Gothic art in the Blair Collection consists of three gilt marble groups which originally formed part of a nimbus of musical-angels (Fig. 4). A polychrome stone group in the Louvre is very similar, a group assigned to the sculptural school of Touraine and dated in the first half of the fifteenth century. The Blair group is certainly earlier, as it is indeed far better in style, and we have no hesitation in assigning it to the close of the fourteenth century. A startlingly realistic statue of S. Sebastian (Fig. 2), in gray sandstone, resembles both in spirit and technique the beautiful S. John of the church at Loches, now in the Louvre. Here we are confronted with the figure of a youthful S. Sebastian, a figure which recalls at once visions of the art of the early Florentines. It is a work of one of the master sculptors of Touraine of about the middle of the fifteenth century. A youthful saint, not improbably the Virgin as a child (Fig. 1), is carved in fine white limestone and richly painted. One may well attribute it to the sculptural school of Champagne of the early fifteenth century. Further, so strong is the resemblance between this charmingly insouciant figure of the youthful Mary and the Mary in the well-known "S. Anne and Mary" group from the Château of Chantelle (now in the Louvre) that one is greatly inclined to attribute the Blair figure to the same hand. Certainly in this half-length girlish figure we possess one of the best examples of the *école Champenoise* that has survived us. The early fifteenth century art of the school of the Ile de France is exemplified in an early fifteenth century Virgin and Child, a limestone group whose pose and the handling of

the drapery folds shows the beginning of that period of decline which changed the supple saints and apostles of the thirteenth century into merely conventional figures, the tender smile of the figures of Amiens, Chartres and Reims into a "*moue boudeuse et refrongnée*" and the natural flections of the drapery folds into the hardest of hard volutes.

PORTRAIT OF JEAN ANTOINE HOUDON PAINTED BY
REMBRANDT PEALE · BY CHARLES HENRY HART

THE name and fame of Jean Antoine Houdon, the greatest of French sculptors and it may not be too much to say the greatest sculptor of modern times, ought to be and is very dear to Americans. He has not only given to us living busts of Franklin, Jefferson, John Paul Jones, La Fayette, Robert Fulton and Joel Barlow, but greatest of all he has given to us a statue which Gilbert Stuart, America's master-painter and preeminently the portraitist of Washington, has declared to be the canon by which every other and all portraits of this immortal character must be judged. Born in Versailles in 1741 and educated in Rome, Houdon crossed the ocean with Doctor Franklin in the summer of 1785 for the one purpose of modelling from life the face of George Washington for the statue he had engaged to make for the State of Virginia. To accomplish this, after sojourning a fortnight in Philadelphia, he visited Mount Vernon and for two weeks, in October, lived under Washington's roof, studying him daily, taking a mask of his living face and modelling his head. When he hied him back to France, where he arrived on Christmas day, Houdon carried with him the life-mask he had made, a treasure too sacred to be intrusted to another's care, but left for his *practiciens* to bring after him the life-bust. These unique and most important works remained in the sculptor's possession until his death in 1828, when his effects were dispersed and the life-mask to-day is the most precious American item in the Pierpont Morgan collection, while the life-bust is in the Salle Houdon of the Louvre in Paris. It was from these and the measurements and drawings he made from the living man that Houdon produced his famous statue of Washington in the capitol at Richmond, Virginia.



REMBRANDT PEALE: PORTRAIT OF JEAN ANTOINE HOUDON.
Pennsylvania Academy of Fine Arts, Philadelphia.



When Rembrandt Peale, the son of Charles Willson Peale, who was born in Bucks county, Penna., February 22, 1778, and died in Philadelphia, October 3, 1860, visited France in 1808 he met Houdon in familiar intercourse and in his atelier Houdon placed in Peale's hands, with becoming reverence, the life-mask of Washington's face and most appropriately sat to Peale, who as a youth of seventeen had had the opportunity of painting a canvas of Washington, for his own portrait, which we reproduce by permission from the original belonging to the Pennsylvania Academy of the Fine Arts at Philadelphia.

Rembrandt Peale seems to have had a singular aptitude for impressing himself upon men of high attainments in different walks of life. His father was a man of various accomplishments and the son apparently followed in his footsteps. He could converse fluently with some knowledge upon art, science, philosophy and the bones of the Mastodon that his father had discovered. Thus he was enabled to have Delambre, Cuvier, Guy de Lussac, Denon, David, Bernardin de St. Pierre and a host of others in France as his sitters for portraits painted for his father's museum in Philadelphia. Denon, who was Napoleon's Director General of the Museums, offered him government employment, and once asked him why the best English painters were Americans and pressed him to remain in France, saying that "as Gérard had commenced history and could paint no more portraits, he would give him all the Imperial portraits to paint," adding, "I prefer Gérard to you, but I prefer your portraits to any others here." And the portraits painted by Rembrandt Peale at this period and a little earlier are the best that he ever did, full of individual character, well drawn and rich in color; indeed, it is quite incomprehensible how he fell away from grace and produced the many inferior portraits we have by him. It is fortunate that the portrait of Houdon belongs to Peale's very brief good period, and to judge from the other portraits that we have of this eminent artist, it is a very gracious presentation of the sculptor of Voltaire and of Washington. The Pennsylvania Academy of the Fine Arts has in its galleries also Peale's portrait of Denon and of David.





FRANCISCO DE GOYA : THE FORGE
COLLECTION OF MR. HENRY CLAY FRICK

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GOYA AND CERTAIN GOYAS IN AMERICA · BY
CHRISTIAN BRINTON*

DOWNERED with a protean personality, it is in nowise strange that Goya should present different aspects to different eyes. The French romanticists of the past century, to whom belongs the credit of his discovery by the outside world, pictured him as unequivocally picaresque. It was Gautier¹ who fostered the legend, and it is the Goya of his colorful pages who has descended to us in all his flaunting individuality. A reaction was however inevitable, the fertile improvisations of Gautier having been supplemented by the solid facts set down by Francisco Zapater,² and the sound, first-hand investigations of the Conde de la Viñaza³ and Valerian von Loga.⁴ As in most instances of the sort, the real Goya lies midway between the two extremes. It can scarcely be maintained that he was the flamboyant braggart whom the Frenchmen depict, nor was he, on the other hand, the fervid pietist that Señor de la Rada,⁵ for instance, would have us believe. Despite an unquenchable zest for life, art was the chief preoccupation of his existence, and it is his art, which expresses itself in terms of life, with which we are concerned.

It should be superfluous to trace save in silhouette the outlines of Goya's⁶ career. He was, in essence, a transitional figure. Born

¹ Théophile Gautier et Eugène Piot: *Francisco Goya y Lucientes. Le cabinet de l'amateur et de l'antiquaire*. Paris, 1842. Théophile Gautier: *Voyage en Espagne (Tras los Montes)*, Paris, 1843.

² Francisco Zapater y Gómez: *Apuntes histórico-biográficos acerca de la Escuela Aragonesa de Pintura*. Madrid, 1863. Francisco Zapater y Gómez: *Goya, Apuntes biográficos de Goya*. Zaragoza, 1868.

³ El Conde de la Viñaza: *Goya. Revista Contemporánea*, Septiembre, 1883. El Conde de la Viñaza: *Goya, su tiempo, su vida, sus obras*. Madrid, 1907. El Conde de la Viñaza: *Adiciones al diccionario histórico de los más ilustres profesores de las Bellas Artes en España de D. Juan Agustín Ceán Bermúdez*. Madrid, 1899-1904.

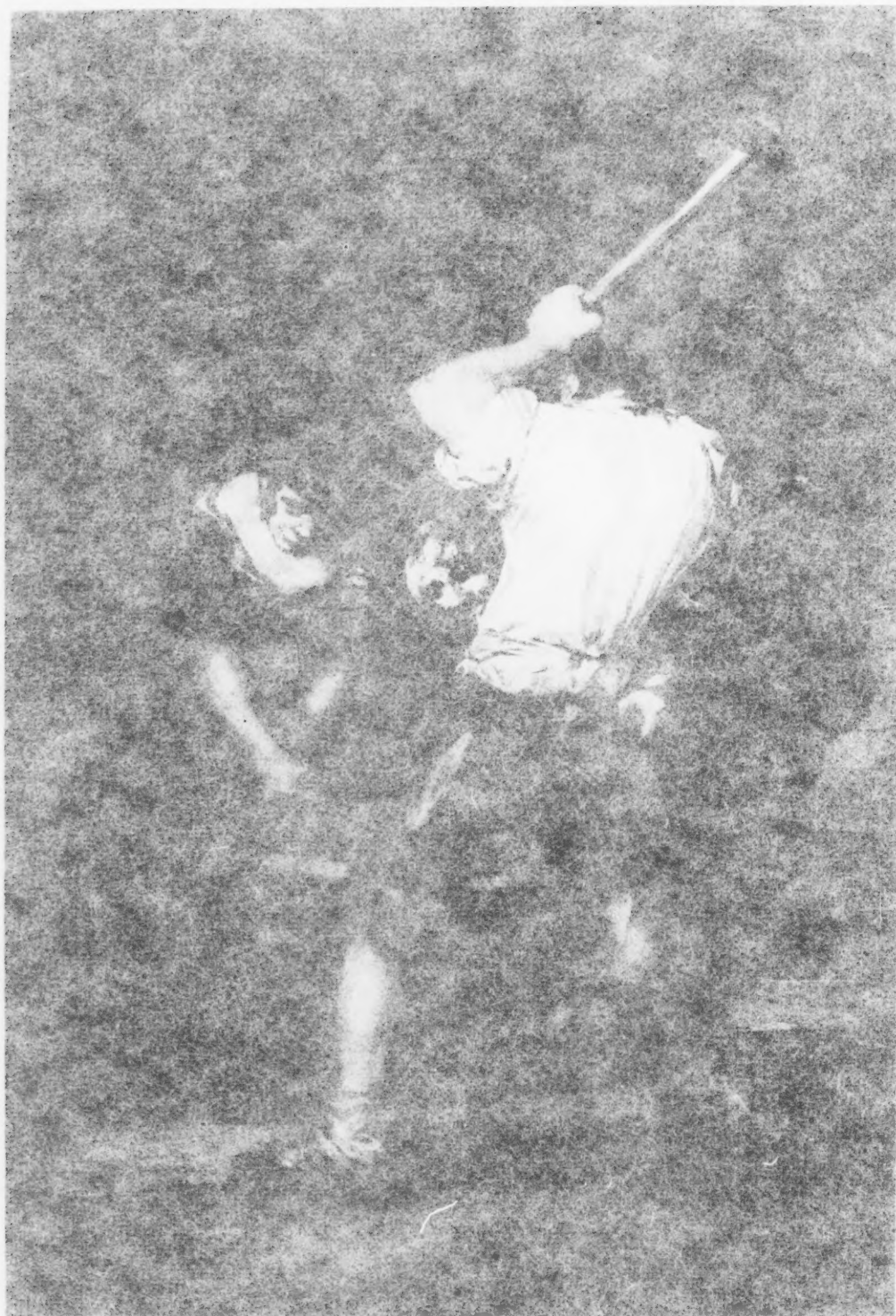
⁴ Valerian von Loga: *Francisco de Goya*. Berlin, 1903.

⁵ Juan de Dios de la Rada y Delgado: *Frescos de Goya en la Iglesia de San Antonio de la Florida*. Madrid, 1888.

⁶ Francisco José de Goya y Lucientes was born March 30, 1746, at Fuendetodos, a small village near Zaragoza, in Aragón, and died at Bordeaux, April 16, 1828.

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